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TEACHER'S MANUAL TO ACCOMPANY FIRST LEVEL ARABIC.

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THIS TEACHER'S MANUAL HAS BEEN DEVELOPED FOR TEACHERS WHO ADOPT THE TEXT--"FIRST LEVEL ARABIC, ELEMENTARY LITERARY ARABIC FOR SECONDARY SCHOOLS." VARIOUS TECHNIQUES FOR APPLYING THE AUDIOLINGUAL APPROACH WERE DISCUSSED UNDER THE HEADINGS OF (1) HELPING STUDENTS TO MEMORIZE THE BASIC DIALOG SENTENCES, (2) HELPING STUDENTS USE BASIC DIALOG SENTENCES, (3) STRESS AND INTONATION, AND (4) PRONUNCIATION DRILLS. SUGGESTIONS FOR THE USE OF TAPE RECORDINGS IN THE CLASSROOM WERE GIVEN. TEACHING PROCEDURES FOR THE FOUR UNITS OF STUDY (EACH OF WHICH CONTAINS SEVEN SECTIONS) COVERED IN THE STUDENT'S TEXT WERE DETAILED. SPECIAL VOCABULARY DRILLS FOR EACH UNIT WERE ALSO INCLUDED. (WB)

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PREFACE

The research reported herein was performed pursuant to Contract No. OE 4-14-046 - the United States Office of Education, Department of Health, Education and Welfare, and the Regents of the University of Michigan under the terms of Public Law 81-152, Title III, Section 302 (c) (15) and Public Law 85-864, Title VI, Section 611.

The student's text, First Level Arabic. Elementary Literary Arabic for Secondary Schools, applies the audio-lingual approach to Modern Literary Arabic. In addition to the basic text itself, tapes and script exercises are also available.

While the techniques of the oral approach to foreign language teaching are becoming more and more widespread, there is still some value in presenting the basic assumptions underlying this course, as well as some discussion of the procedures and techniques. After such a discussion, a suggested procedure for the conduct of Unit 1 is given by way of illustration.

We have tried to err on the side of too many rather than too few exercises; the teacher is free, of course, to be selective in the use of the exercises, or to invent new ones. It is hoped, however, that the exercises presented here drill the grammatical structures thoroughly enough to obviate the need for extensive grammatical explanations.

Acknowledgement is made to Mrs. Naida M. Dostal, Foreign Language Supervisor, City of Detroit, who, based on her extensive experience in audio-lingual approaches and her own sensitive insights, made substantial contributions to the preparation of this manual.

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Ann Arbor, Michigan
August 15, 1964

GUIDE TO PRONUNCIATION

1. Vowels

Letter	Symbol	Name	Ordinary Spelling (Arabic)	Phonetic Transcription (English)
ا	aa	ʔalif	حالك	[ḥaaluk]
و	uu	waaw	يوسف	[yuusuf]
ي	ii	yaaʔ	فريد	[fariid]
ى	aa	ʔalif maqṣura(h)	ليلى	[laylaa]

2. Consonants

ب	b	baaʔ	بلد	[balad]
ت	t	taaʔ	بيروت	[bayruut]
ة	t	taaʔ marbuta(h)	عائلة نجيب	[ʕaaʔilatu najiib]
ط	ṭ	ṭaaʔ	طريق	[ṭaṛiiq]
د	d	daal	درس	[dars]
ض	ḍ	ḍaad	حضور	[huḍuur]
ك	k	kaaf	كريم	[kariim]
ق	q	qaaf	قال	[qaal]
ء	ʔ	hamza	أنت	[ʔant]
ف	f	faaʔ	في	[fii]
ث	θ	θaaʔ	ثلاثه	[θalaaθa(h)]
ذ	ð	ðaal	ذاهب	[ðaahib]
ظ	ẓ	ẓaaʔ	ظهر	[ẓahr]
ز	z	zayn	زار	[zaar]
س	s	siin	سلمى	[salma]
ص	ṣ	ṣaad	صباح	[ṣabaaḥ]

ش	š	šiin	شـكر	[šakar]
ج	j	jiim	مراجعه	[muraajaʿa(h)]
خ	x	xaaʔ	خمسه	[xamsa(h)]
غ	ɣ	ɣayn	جغرافيه	[juɣraafyaa]
ح	ḥ	ḥaaʔ	رحله	[riḥla(h)]
ه	h	haaʔ	هل	[hal]
ه	h	haaʔ	ساره	[saarah]
ع	ʿ	ʿayn	نعـم	[naʿam]
م	m	miim	مطعم	[maṭʿam]
ن	n	nuun	وزن	[wazn]
ل	l	laam	لبن	[laban]
ر	r	raaʔ	دكتور	[duktɔɔr]
ي	y	yaaʔ	يذهب	[yaðhab]
و	w	waaw	ولدى	[waladii]

3. Orthographic Symbols

ـَ	a	fatḥa(h)	كَم	[kam]
ـُ	u	ḍamma(h)	خُذ	[xuð]
ـِ	i	kasra(h)	مِن	[min]
ـٌ	un	ḍammataan	فطورٌ	[faṭuurun]
ـً	an	fatḥataan	مرحبًا	[marḥaban]
ـٍ	in	kasrataan	غالٍ	[ɣaalin]
ـْ	—	sukuun	دعْوه	[daʿwa(h)]
ـّ	—	šadda(h)	يعلّم	[yuʿallim]
ـّـَ	—	madda(h)	آه !	[ʔaah]

I. INTRODUCTION

NATURE OF SECOND LANGUAGE LEARNING:

Every language has a dual system of sounds and grammatical patterns which communicate meaningful messages to a particular society. It is speech primarily and writing, or symbols on the page, only secondarily. Hence, the skills of discriminate listening, understanding and speaking are of prime importance, particularly during the first level of study — the initial stages of learning.

Language is a set of habits. To learn a language well enough to communicate orally with a native speaker means to respond automatically to the stream of sound falling from the lips of this speaker. To form this set of habits implies over-learning through constant imitation and repetition of speech patterns as they are presented in the classroom during the teaching and learning process.

Language has "sound qualifiers": high notes and low notes, or pitch; loud notes and soft notes, or stress; and no notes, or "rest" stops known as junctures. These qualifiers provide the melody, or the intonational patterns, of language. These patterns, too, must be over-learned in order to communicate effectively with a native speaker. Incorrect pitch, stress or juncture interfere with producing an accurate, meaningful message.

Language has meaning within the context of an utterance and then only the meaning that a particular society or cultural group has given it arbitrarily as its language developed. Isolated words in themselves are not meaning-bearing. Hence, meaning is expressed through "equivalent" utterances. There is no one-to-one word relationship between two languages. On the other hand, there is an "idea-to-idea through-utterance" relationship between languages as expressed through equivalent utterances.

GOALS AND OBJECTIVES:

The prime purpose for studying a second language is to be able to communicate with the people of that culture, either through the spoken or the written word.

To achieve this purpose, the student must develop the following skills:

1. Discriminate listening, or the skill of distinguishing between somewhat similar sounds and reacting to new minimal sound units that do not exist in his native language.

2. Understanding, or the skill of receiving an oral message delivered in the normal speed of a native speaker.

3. Speaking, or the skill of providing an oral message correctly in terms of correct patterns of sounds and structures.

4. Reading, or the skill of producing the written page orally in terms of correct patterns of sounds and structures bearing meaning through intonational contours. It also means the skill of comprehending the message of a written page while reading silently.

5. Writing, or the skill of writing anything the student is able to say within the framework of correct grammar and syntax. During progressive levels of study, the skill of writing can be further developed to include original composition and an emerging style of writing.

Besides achieving levels of proficiency in the five skills of listening, understanding, speaking, reading, and writing, it is hoped that the student will develop an empathy for the people whose language he is studying — A positive attitude with which he perceives their cultural behavior as he is learning their language.

II. THE STRUCTURE OF THE UNIT

Each Unit has seven sections, as follows:

A. Basic Dialogue Sentences, which constitute the central core of the course, and on which the exercises and drills are based;

B. Pronunciation Drills, which present in bold relief the pronunciation difficulties likely to be encountered by students studying Arabic;

C. Special Vocabulary, selected expressions useful in expanding the scope of the drills; included also are some classroom expressions which the teacher might use in conducting the class in Arabic;

D. Structure Drills, which review all the vocabulary to date and drill particular structural features, so giving some insight in the grammar without formal explanations;

E. Conversations, new dialogues with known vocabulary, expanding the effective range of the Basic Dialogue Sentences;

F. Review, a question—answer drill based on the content of the Basic Dialogue, attempting to relate the language to the student's own personal world; and

G. Grammar Summary, brief notes on points of grammar or culture, explaining already digested material.

These sections are discussed further below.

THE ARABIC WRITING SYSTEM:

The first eleven Units are presented in phonemic transcription, while the last five are exclusively in Arabic script. The newcomer to Arabic is faced with several sets of new and difficult linguistic phenomena. Rather than add to this the complication of a radically different writing system as well, the use of phonemic transcription postpones the latter burden until some progress has been made in the language. This has the additional advantage of permitting the use of unvocalized Arabic script from the beginning. It is recommended that, if circumstances permit, Arabic script first be introduced after Unit 2 has been mastered; a few minutes should be devoted to it daily, with the goal of being able to read already digested material in Arabic Script by Unit 12. If by that time the Script has not been mastered,* the teacher should devote full time to mastery of the script so that the class can continue with Unit 12.

Except for B. Pronunciation Drills, the Sections of the Unit are progressively ordered, with each succeeding section built on and expanding the prior one. It is, accordingly, suggested that they be presented in that order. Section A. Basic Dialogue Sentences should be thoroughly under control before the C. Special Vocabulary is introduced; D. Structure Drills assume knowledge of C. Special Vocabulary; and so on. Section B. Pronunciation Drills, on the other hand, should be given up to ten minutes of the daily hour, so that they will be done concurrently with the other sections of the Unit. Thus, for Units 1 and 2, the class hour will look like this:

40-50 mins.	A	C	D	E	F	G
5-10 mins.	Pronunciation				Drills	

If exercises in Arabic script are introduced after Unit 2, then a concurrent 5-10 minute stream will be added for script, at the expense of the various Unit Sections.

*Of course, the teacher must exercise his discretion in deciding when first to introduce the Arabic writing system. The Units are set up so that it can be postponed until Unit 11 if desired.

III. HELPING STUDENTS TO MEMORIZE THE BASIC DIALOGUE SENTENCES

In order to teach speech patterns, the teacher needs to help the students daily to over-learn the Basic Dialogue Sentences which are the fabric from which all exercises and conversations are made within the units of learning.

Students cannot be sent home "to do their homework". They are sent home to "practice" what they have practically memorized in class with the help of the teacher.

Memory work is indispensable in the initial stages of second language learning. It provides a mental storehouse of memorized speech patterns and vocabulary items from which the student will eventually and automatically select in order to communicate orally in this second language.

The class can be physically organized to respond in full or partial chorus and individually in the following manner.

1. Whole class
2. Left side, half class
3. Right side, half class
4. Front area, half class
5. Back area, half class
6. Vertical Rows
7. Horizontal Rows
8. Individuals

This arrangement provides a wide variety for the indispensable, daily oral practice.

The following example illustrates the teaching procedure for helping the students over-learn the first utterance, ṣabaaḥa~lxayr, in the Basic Dialogue Sentences of Unit 1.

Step # 1 Discriminate listening by student

Teacher repeats ṣabaaḥa~lxayr from 3 to 5 times, moving around the class so that all students can hear and see equally well.

Teacher: 1. ṣabaaḥa~lxayr
2. ṣabaaḥa~lxayr
3. ṣabaaḥa~lxayr
4. ṣabaaḥa~lxayr
5. ṣabaaḥa~lxayr

Students: (Listening and watching lips of teacher. They may be sub-vocalizing ṣabaaḥa~lxayr.)

Step # 2 Choral imitation by whole class (3 - 5 times)

Teacher: ṣabaaḥa~lxayr
Class : ṣabaaḥa~lxayr
etc.

Step # 3 Choral repetition by left half class.

Step # 4 Choral repetition by right half class.

Step # 5 Choral repetition by back half class.

Step # 6 Choral repetition by front half class.

Step # 7 Choral repetition by vertical Row 1.
vertical Row 2.
vertical Row 3. etc.

Step # 8 Choral repetition by horizontal Row 1.
horizontal Row 2.
horizontal Row 3. etc.

Step # 9 Choral repetition by all boys.

Step # 10 Choral repetition by all girls.

Step # 11 Individual repetition by Student # 1.
Student # 2.
Student # 3.

PRESENTATION OF THE MEANING OF THE NEW SENTENCE.

There is a variety of ways of identifying the meaning of the new sentence being introduced. Some teachers have the books opened to the first page of the Unit where the students can see the English without the Arabic; they can thus look at the English translation as they are hearing it and vocalizing it. Other teachers prefer to write the meanings on the board; or they may act them out, or use pictures or other visual aids. Any such device is acceptable as long as it is borne in mind that time is the important factor: in the early stages, five or ten minutes of additional drill are worth far more than the satisfaction of having the student guess the meaning after several minutes of dramatic activity. In conducting certain drills, e.g. repetition drills containing new material, the teacher might give the students a chance to guess first, or even explain it very briefly in Arabic, but if these fail simply to translate it into English without further ado.

New material is customarily introduced via repetition drills. There are three standby procedures which the teacher should always have in reserve, however,

which can be called into play if the class is having difficulty mastering a given sequence: (1) the backward build-up, which reduces long or difficult sequences to easily manageable pieces; (2) conversational exchanges, which give a practical air to otherwise abstract utterances; and (3) chain drills, which provide intensive drill involving active recall on the part of the student.

BACKWARD BUILD-UP.

There are two principles of learning that support the feasibility of "Backward-up"; that is, breaking up a long utterance into meaningful segments and beginning the oral practice with the last segment of the utterance.

First, according to the psychologist, we are apt to recall the last sounds that hit the ear of a particular utterance. Our auditory memory is the keenest as regards the most recent meaning-bearing sounds that enter the ear and proceed to the brain for de-coding.

Second, the particular intonational, or melody, pattern is more apt to be preserved rather than distorted if we practice the last part of an utterance first.

Here is how the teacher may proceed if even a particular long word "defies" correct pronunciation by the whole class responding in chorus.

Example:

Step # 1 Teacher: a) ṣabaaḥa~lxayr.
b) ṣabaaḥa~lxayr.
c) ṣabaaḥa~lxayr.
d) ṣabaaḥa~lxayr.
e) ṣabaaḥa~lxayr.

Class : a) ṣabaaḥa~lxayr.

Step # 2 Teacher: a) ṣabaaḥa~lxayr.
b) ṣabaaḥa~lxayr.

Class : a) ṣabaaḥa~lxayr.

Step # 3 Teacher: . . . . xayr.
Class : . . . . xayr.

Step # 4 Teacher: . . ḥa~lxayr.
Class : . . ḥa~lxayr.

Step # 5 Teacher: baaḥa~lxayr.
Class : baaḥa~lxayr.

Step # 6 Teacher: ṣabaaḥa~lxayr.
Class : ṣabaaḥa~lxayr.

CONVERSATIONAL EXCHANGE

As soon as several of the basic dialogue sentences are relatively internalized by the students, then the teacher can direct them to conduct a "bit of conversation". In this way, the class begins to feel immediately that they are engaged in "Live talk" and a natural situation for conversation.

For example, in Unit One, as soon as the first Six Basic Dialogue Sentences are learned, the teacher can have groups and individuals carrying on a conversation between themselves.

You even have six variations as is pointed out below:

1. One boy ⟷ one boy
2. Group # 1 ⟷ Group # 2 (all boys)
3. One girl ⟷ One girl
4. Group # 1 ⟷ Group # 2 (all girls)
5. One boy ⟷ One girl
6. Group # 1 (boys) ⟷ Group # 2 (girls)

You have still more variations in the composition of your groups:

1. Half-Class: Left
2. Half Right
3. Half Back
4. Half Front
5. Rows : Vertical
6. Rows : Horizontal

Your "Bit of conversation" contains one of three possible greetings, a question for a boy, a question for a girl, a response for a boy and a response for a girl.

As more basic Dialogue Sentences are added to the student's mental storehouse, he becomes more "sophisticated" in terms of his selection of utterances for Arabic "Live Talk".

CHAIN DRILL

Some rapid-fire, lively drill in class can take the form of Chain Drill. Here are three examples of what can be done as a "teaching game" and fulfill the indispensable need for over-learning vocabulary and structural items as well as syntatical ones.

Example # 1

Student # 1: Hello, Sami. How are you today?
Student # 2: I'm fine, thanks.
Student # 2: Hello, Yusuf. How are you today?

Student # 3: I'm fine, thanks.
Student # 3: Hello, Farid. How are you today?
Student # 4: I'm fine, thanks.
Student # 4: Hello, Karim. How are you?
Student # 5: I'm fine, thanks. etc.

Example # 2:

1: What are you studying there?
2: The Arabic language.
2: What are you studying there?
1: The Latin language.
2: (turning to a third student)
What are you studying there?
3: The French language.
3: What are you studying there?
2: The Arabic language
etc.

Example # 3:

1: Good morning. What's your name?
2: My name is Sami. And yours?
1: My name is Farid.
3: (turning to a fourth student)
Good morning. What's your name?
4: My name is Farid. And yours?
3: My name is Yusuf. etc.

IV. HELPING STUDENTS USE BASIC DIALOGUE SENTENCES

STRUCTURE DRILLS

The structure drill is a vehicle which expedites over-learning, reducing both vocabulary and structural items to habit level and placing them in the "subconscious" for future "automatic" recall. There are several kinds of drills which practice patterns and structures in the Arabic units. The principal ones are repetition, substitution, chain, response, cued, transformation, and translation drills.

In Repetition Drills, the student repeats exactly what the model voice says. This is especially useful in the introduction of new lexical or structural items, or patterns which the class has not heard before. Since no manipulations are involved, the student need only concentrate on mimicking sounds.

Repetition Drill: Pause Forms

hal ʔanta ðaahibuni~lʔaan?	hal ʔanta ðaahibuni~lʔaan?
hal ʔanta ðaahib?	hal ʔanta ðaahib?

In Substitution Drills, the student repeats the model utterance, replacing a part of it as directed by the model voice:

ʔuqaddimu laka ṣadiiqii	ʔuqaddimu laka ṣadiiqii
fariid.	fariid.
saamii.	ʔuqaddimu laka ṣadiiqii saamii.
yuusuf.	ʔuqaddimu laka ṣadiiqii yuusuf.
wilyam.	ʔuqaddimu laka ṣadiiqii wilyam.

Sometimes a grammatical change is involved in another part of the sentence:

maaðaa tadrusu yaa fariid?	maaðaa tadrusu yaa fariid?
yaa munaa.	maaðaa tadrusiina yaa munaa?
yaa mayy.	maaðaa tadrusiina yaa mayy?
yaa kariim.	maaðaa tadrusu yaa kariim?

A variation is the Progressive Substitution, where substitutions are made alternately in two different positions in the sentence:

maaðaa tadrusu hunaak?	maaðaa tadrusu hunaak?
_____ tadrusiina_____.	maaðaa tadrusiina hunaak?
_____ _____fi~ṣṣaff.	maaðaa tadrusiina fi~ṣṣaff?
_____ taquul _____	maaðaa taquulu fi~ṣṣaff?
_____ _____ fi~lmadrasa(h)	maaðaa taquulu fi~lmadrasa(h)?
_____ tuḥibbiin_____.	maaðaa tuḥibbiin fi~lmadrasa(h)?
_____ _____mina~	maaðaa tuḥibbiin mina~
lmadiina(h).	lmadina(h)?

The Replacement Drill is a Substitution Drill with random replacement in any part of the sentence:

maaðaa yaʿmalu ʔabuuk?	maaðaa yaʿmalu ʔabuuk?
_____ yuʿallimu_____	maaðaa yuʿallimu ʔabuuk?
_____ _____ʔustaaðukum.	maaðaa yuʿallimu ʔustaaðukum?
ʔayna _____ _____.	ʔayna yuʿallimu ʔustaaðukum?
hal _____ _____ ?	hal yuʿallimu ʔustaaðukum?
_____ _____ ʔuxtuk.	hal tuʿallimu ʔuxtuk?

In Chain Drills the student asks his neighbor a question, his neighbor answers and in turn asks his neighbor, and so on around the room. Two further variations are given above in on page 7.

Chain Drills can vary as to content: the answer can be fixed and unchanging, as in:

#1: ṣabaaḥa~lxayr.
#2: ṣabaaḥa~lxayr.

Or there can be a forced choice, as in the case of the gender contrast in:

#1: kayfa ḥaaluk/ḥaaluki?
#2: bixayrin šukran. waʔanta kayfa ḥaaluk?
#3: bixayrin šukran. etc.

In the Chain Drill with Cued Response, the teacher indicates what answer each student will give:

	#1: maaðaa satadrus?
ʔalfaransiyya(h)	#2: ʔalfaransiyya(h). waʔanta maaðaa satadrus?
ʔalʔalmaaniyya(h).	#3: ʔalʔalmaniyya(h). waʔanta maaðaa satadrus?
ʔalisbaaniyya(h).	etc.
ʔalingliiziyya(h).	
ʔallaatiiniyya(h).	

In the Chain Drill with Free Response, the student may "fill in the blank" with any correct and appropriate item:

Chain Drill with Free Response: Places and Languages

#1: hal ʔanta ðaahibun ʔilaa A , yaa B ?
#2: naʕam.
#1: maaðaa satadrus?
#2: C .

"A" will be any place, as ʔila~lmaktaba(h), ʔila~lmadrasa(h) etc. "B" is a boy's name; if a girl's name is used, ðaahibun must be changed to ðaahibatun . "C" can be a language, etc.

In the Cued Drill, the student makes a choice between two alternatives on the basis of a cue provided by the teacher:

Cued Drill: Gender Contrast

cues:

ʔant.	ma~smuk?
ʔanti.	ma~smuki?
saamii.	ma~smuk?
yuusuf.	ma~smuk?
laylaa.	ma~smuki?
maryam.	ma~smuki?

Here, when a masculine singular cue is given, ma~smuk is indicated.

In Response Drills, the student gives a proper answer or response to what the model voice has uttered as a stimulus. This involves recognizing the stimulus and recalling the total response.

Q: ʔaʕindakumu~mtiḥaanun ɣadan?
laa, ʕindanaa minaqašatun fi~ṣṣaff.

The Response drill may give the student a choice between two possibilities:

Q: ʔaturiidu ḥuḍuura~lʕarḍi~lʔawwal, ʔami~θθaanii?
A: ʔalʕarḍi~lʔawwal.

Or the teacher may cue the answer:

Q: kam ʕadadu ʔafraadi ʕaaʔilatik?
cue:5 A: xamsa(h).

Errata

Printed	Page	Correct
persuant	iv	pursuant
occassion	vi	occasion
النقـــط	28	النفـــط
فتحصـــر	30	فتحصـــر
devestating	36	devastating
جنـــد	40	ضـــدّ
وؤس	43	رؤوس
ويطعمهم	54	ويطعمهم
غـــذا	65	فـــدا
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agreable	175	agreeable
appearrance	179	appearance
extragance	180	extravagance
persue	180	pursue
fortell	183	foretell
relation to	183	relating to
supervize	184	supervise
satan	186	Satan
forward	187	foreword
striken	188	stricken
coumpounds	189	compounds
elaborte	190	elaborate
elegent	193	elegant
wollen	193	woolen
compensate	198	compensate
انفال	200	انفال
ǧinan³	200	ǧinan
ǧamra: throw	200	ǧamra: throe(s)
troup	202	troupe
ma arr	204	maqarr
seperate	207	separate
ملاءك mal³ak	211	ملاك malāk
murmer	216	murmur
تنوع	217	ينوع
na aza	218	naḵaza
mawā³ib	222	nawā³ib
meance	223	menace
perrifying	225	terrifying
نوع	226	should follow مور
relcine	228	recline
bewaring of	228	be wary of
تئس	229	يئس

In Transformation Drills, one grammatical form is changed to another.

Transformation Drill: Future Tense

maaðaa tadrusu~l?aan?	maaðaa satadrusu ɣadan?
maaðaa taquuliina~l?aan?	maaðaa sataquuliina ɣadan?

In Dialogue Drills, students are given situations to act out. They may be told the words to say, as in a Directed Dialogue, or be given the meaning to be expressed, as in a Situation Dialogue. In a Free Dialogue which the teacher may devise as desired, the students may be given a general situation which they are to act out.

In Expansion Drills, one word or phrase is added at a time, so expanding the sentence in length. This teaches word order.

?anaa ðaahib.	?anaa ðaahib.
?al?aan.	?anaa ðaahibuni~l?aan.
?ila~lmadrasa(h).	?anaa ðaahibuni~l?aan ?ila~ lmadrasa(h).
yaa fariid.	?anaa ðaahibuni~l?aan ?ila~ lmadrasa(h) yaa fariid.
hal	hal ?anaa ðaahibuni~l?aan ?ila~ lmadrasa(h) yaa fariid?

In Translation Drills, the student is given an English sentence for which he is to give an Arabic equivalent; especially useful for idiomatic expressions, and for beginning repetition or substitution drills.

Verb Drills are a combination of translation drill plus substitution or cued drills, to drill verb inflections:

How do you say "you are studying German"?	tadrusu~l?almaaniyya(h).
for "?anti"?	tadrusiina~l?almaaniyya(h).
for ?anaa?	?adrusu~l?almaaniyya(h)
huwa.	yadrusu~l?almaaniyya(h).

Repetition, Substitution, and Chain Drills constitute a basic core of drilling techniques. If in the course of a more sophisticated drill the class as a whole has difficulty, go back to one of these more fundamental drills and prepare the class for your drill.

One of the criticisms of the procedure of pattern practice is that students become "mesmerized" and don't even know what they are saying. The meanings of the utterances can be put on the board quickly by a student with legible blackboard handwriting. The class can be "subconsciously aware" of the meanings they "see" as they are practicing the Arabic sound and structure system. This does not have to be a problem!

ORAL READING

As soon as the teacher is almost completely satisfied with the oral performance of the class as a whole in terms of their fluency and pronunciation

of the Basic Dialogue Sentences, then the students can "safely" read these sentences orally from transcription (or Arabic script when they are ready) without too much loss of quality in pronunciation.

It is very important that the students do not read orally too soon. It is also important that when they do read that they read in meaning-bearing segments with appropriate junctures, or rest stops.

COPYING EXERCISES

The first writing experiences of a second language learner may well be "careful copying" of prepared material.

A typical homework assignment may well be "copying" each well-learned (orally) Basic Dialogue Sentence several times. Penmanship and neatness, as well as perfect copy could be stressed. This is not "busy" work. It is one more way of involving the student through a different set of muscles to reduce the Basic Dialogue Sentences to "habit level", so that they are available for automatic total recall in the selective process when the student "needs" to talk in a particular conversational situation.

DICTATION EXERCISES

Once the student has had plenty of "copying" experiences, he is ready to write what the teacher may dictate — but always material that has been learned orally first, during the initial stages of second language learning.

These exercises are an excellent measure of the student's achievement in terms of his own practice in copying exercises. The more carefully he prepared his homework, the more successful he will be in achieving a high level of written performance during dictation work in the classroom.

V. STRESS AND INTONATION

As indicated earlier, stress and intonation are vital parts of the language which cannot be overlooked. However, when there is no concensus in practice from country to country, or even within a single country, it would be misleading to most students if these prosodic features were marked according to the dialect of any one speaker or group of speakers. Further, with an aural approach such as is common today, the student has ample opportunity to be guided in acquiring proper stress and intonation. Indeed, he should be pushed to be sensitive to these phenomena, and to imitate his model as closely as he can.

VI. PRONUNCIATION DRILLS

These drills provide practice in aural perception and production. The teacher will read first the left column, then the second column, with class listening. Then the teacher proceeds by horizontal pairs, the class repeating after each utterance:

lam.	lam.
laam.	laam.
qal	qal
qaal	qaal
etc.	

The teacher tests their perception by choosing a word "at random" from either column, with class identifying column.

lam.	Col. A.
qaal.	Col. B
etc.	

Proceed to ask individual students to make the identification.

Next step: Production. Reverse roles, with individual students choosing items, teacher guessing column. When this is done satisfactorily, do a chain drill where the first student reads a pair of words, then chooses one of those for his neighbor to identify, and acknowledges whether it was what he had intended.

VII. TAPE

The tapes contain all the basic dialogue sentences. Two recordings were made, one with Egyptian speakers representing Cairo—Alexandria backgrounds, and one group representing Eastern Arabic— two Lebanese and one Jordanian.

Each lesson is presented as follows:

1. The entire dialogue is played through; this averages about one minute.

2. The dialogue is then repeated in segments — either entire sentences, if short, or parts of sentences if long. Each segment is given twice — a stimulus, a pause for utterance by the student, and then a confirmation.

3. When the entire dialogue has been practiced in step 2, the dialogue is played again without break.

All three playbacks are made from the same initial recording; thus the chopped

up segments in step two have precisely the same intonational stress and other qualities as in the unbroken sentences. This reduces or avoids confusion on the part of the student, since he is not obliged to reconcile divergent intonations, etc., for the same passage.

SUGGESTED PROCEDURE FOR UNIT ONE

Presentation of Basic Dialogue Sentences.

SENTENCE 1: ṣabaaḥa~lxayr.

Teacher	Class
1. ṣabaaḥa~lxayr.	

Class watches and listens while teacher repeats several times.

2. Repetition Drill:

ṣabaaḥa~lxayr.	ṣabaaḥa~lxayr.

Class repeats as a whole after teacher 2 - 5 times.
NOTE: If this or any other particular phrase or sentence gives trouble, present it with the backward build up (see page 4), as

xayr.	xayr.
ḥa~lxayr	ḥa~lxayr.
baaḥa~lxayr.	baaḥa~lxayr.
ṣabaaḥa~lxayr.	ṣabaaḥa~lxayr.

When the choral repetitions sound reasonably acceptable, proceed to progressively smaller units - halves, sections, rows, individuals (see p. 7)

3. Directed Dialogue (Class halves)

ṣabaaḥa~lxayr.	A: ṣabaaḥa~lxayr.
ṣabaaḥa~lxayr.	B: ṣabaaḥa~lxayr.

A and B are two halves or other large segments of the class.

4. Situation Dialogue (class Halves):

"Half A will greet Half B,	A: ṣabaaḥa~lxayr.
and Half B will respond."	B: ṣabaaḥa~lxayr.
"Half B will greet Half A."	B: ṣabaaḥa~lxayr.
	A: ṣabaaḥa~lxayr.

5. Repetition Drill (Individuals):

ṣabaaḥa~lxayr.	A: ṣabaaḥa~lxayr.
ṣabaaḥa~lxayr.	B: ṣabaaḥa~lxayr.
ṣabaaḥa~lxayr.	C: ṣabaaḥa~lxayr.

If three or four students picked at random do reasonably well, go on to

6. Situation Dialogue (Individuals):
"D, greet E."

D: ṣabaaḥa~lxayr.
E: ṣabaaḥa~lxayr.

Repeat with a few couples to get a representative sampling of the class as a whole. If acceptable, repeat the same set of steps with

SENTENCE 2: masaa?a~lxayr: Steps 7 - 11.

12. Cued Drill: Greetings. Giving cues for different times of the day, (e.g. by writing hours on the board - 8:00 AM, 5:00 PM, etc.) elicit the appropriate greeting for that time of day.

Teacher points:
8:00 AM — ṣabaaḥa~lxayr.
8:00 PM — masaa?a~lxayr.

SENTENCE 3: kayfa ḥaaluk? and SENTENCE 5: bixayrin šukran.

13. Repetition Drill:
kayfa ḥaaluk? kayfa ḥaaluk?

Repeat several times; then repeat with Sections of the Class or with Rows, then with individuals.

14. Repetition Drill:
bixayrin šukran. bixayrin šukran.

Repeat several times; then repeat with Sections and/or Rows, then with individuals.

15. Directed Dialogue (Rows):
kayfa ḥaaluk? — R1: kayfa ḥaaluk?
bixayrin šukran. — R2: bixayrin šukran.

Repeat once or twice, then reverse roles:
kayfa ḥaaluk? — R2: kayfa ḥaaluk?
bixayrin šukran. — R1: bixayrin šukran.
"Again." R2: kayfa ḥaaluk?
R1: bixayrin šukran.
R1 ask, R2 answer." R1: kayfa ḥaaluk?
R2: bixayrin šukran.

Repeat these steps with individuals, e.g.
kayfa ḥaaluk? — A: kayfa ḥaaluk?
bixayrin šukran. — B: bixayrin šukran.

16. Situation Dialogue (Individuals):
"C, ask D how he is."

C: kayfa ḥaaluk?
D: bixayrin šukran.

Repeat with a few more couples.

17. Special Drill: To emphasize the fact that ḥaaluk is masc. gender, ask various individuals (boys and girls) to ask this question of any one they wish, as long as it is a boy, e.g.

"E, ask any boy in the class how he is." — E: kayfa ḥaaluk?
F: bixayrin šukran.

18. SENTENCE 5: kayfa ḥaaluki?

kayfa ḥaaluki? — C: kayfa ḥaaluki?

Repeat steps 13 through 16 above, for kayfa ḥaaluki?

19. Special Drill: To emphasize the fact that ḥaaluki is feminine gender, ask various individuals (boys and girls) to ask this question of any one they wish, as long as it is a girl, e.g.

"G, ask any girl in the class how she is." — G: kayfa ḥaaluki?
H: bixayrin šukran.

20. Situation Dialogue: Gender Contrast. To oblige the student to chose the correct grammatical form:

"I ask J how she is." — I: kayfa ḥaaluki?
J: bixayrin šukran.

"K, ask L how he is." — K: kayfa ḥaaluk?
L: bixayrin šukran.

Continue until it is apparent that the Class as a whole has comprehended.

21. Cumulative Review:

ṣabaaḥa~lxayr. — ṣabaaḥa~lxayr.
ṣabaaḥa~lxayr. — ṣabaaḥa~lxayr.
kayfa ḥaaluk? — kayfa ḥaaluk?
bixayrin šukran. — bixayrin šukran.
kayfa ḥaaluki? — kayfa ḥaaluki?
bixayrin šukran. — bixayrin šukran.
"M, greet N and ask him (her) how he (she) is." — M: ṣabaaḥa~lxayr.
N: ṣabaaḥa~lxayr.
M: kayfa ḥaaluk?
N: bixayrin šukran.

Repeat with other couples.

SENTENCES 7-11:

22-30. Repeat steps 13-21 to introduce:

A. {masmuk? / masmuki?
B. ʔismii saamii (laylaa). waʔanta masmuk (masmuki)?
A. ʔismii yuusuf (maryam).

SENTENCE 12: ʔuqaddimu laka ṣadiiqii fariid.

31. Backward Buildup

fariid.
ṣadiiqii fariid.
laka ṣadiiqii fariid.
ʔuqaddimu laka ṣadiiqii fariid.

fariid.
ṣadiiqii fariid.
laka ṣadiiqii fariid.
ʔuqaddimu laka ṣadiiqii fariid.

Do as a repetition drill, going from large groups (halves or sections) to individual repetitions.

SENTENCE 13: ʔuqaddimu laki ṣadiiqii fariid.

32. Repeat step 31 for this sentence.

SENTENCE 14: tašarraftu bilmaʿrifa(h)

33. Repeat step 31 for this sentence.

34. Directed Dialogue (Rows)

ʔuqaddimu laka ṣadiiqii fariid.
tašarraftu bilmaʿrifa(h)
ʔuqaddimu laki ṣadiiqii fariid.
tašarraftu bilmaʿrifa(h).

Row[1]: ʔuqaddimu laka ṣadiiqii fariid.
Row[2]: tašarraftu bilmaʿrifa(h).
Row[1]: ʔuqaddimu laki ṣadiiqii fariid.
Row[2]: tašarraftu bilmaʿrifa(h).

with cues:
to a boy:

Row[1]: ʔuqaddimu laka ṣadiiqii fariid.
Row[2]: tašarraftu bilmaʿrifa(h).

"speaking to a girl."

Row[1]: ʔuqaddimu laki ṣadiiqii fariid.
Row[2]: tašarraftu bilmaʿrifa(h).

35. Situation Dialogue (Individuals):

"A, present your friend Farid to John."

"B, introduce your friend Farid to Carol."

A : ʔuqaddimu laka ṣadiiqii fariid.
John: tašarraftu bilmaʿrifa(h).
B : ʔuqaddimu laki ṣadiiqii fariid.

Repeat with various couples.

Cumulative Review, Sentences 1 - 14:

36. Response Drill: ṣabaaḥa~lxayr.

masaaʔa~lxayr
kayfa ḥaaluk?
kayfa ḥaaluki?
ma~smuki?
ma~smuk?
ʔuqaddimu laka ṣadiiqii fariid.
ʔuqaddimu laki ṣadiiqii fariid.

A : ṣabaaḥa~lxayr.
B : masaaʔa~lxayr.
(Joe): bixayrin šukran.
(Mary):bixayrin šukran.
C : ʔismii (June)
D : ʔismii (Bill)
E : tašarraftu bilmaʿrifa(h).
F : tašarraftu bilmaʿrifa(h).

37. Situation Dialogues:

Teacher's instructions may be:

"A, say "good morning"to B"	=	Sentence 1.
"C, greet D in the afternoon."	=	Sentence 2.
"E and F, how would you greet each other at 9:00 PM.	=	Sentence 3.
"G, ask Nancy how she is."	=	Sentences 5 & 6.
"H, ask the boy in front of you what his name is."	=	Sentences 7, 9, 11.
"I, greet J and ask him (her) how he is."	=	Sentences 1 (2), 4 (5), 6.
"K, present L to M."	=	Sentences 12 (13) & 14.
"N, greet O, ask him (her) how he (she) is, ask his (her) name, and introduce Bill to him (her)."	=	Sentences 1 - 14.

. SENTENCE 15:

38. Repetition Drill (Class): Backward Buildup

('you, masc.') ?ant.	?ant.
madiinatin ?ant?	madiinatin ?ant?
?ayyi madiinatin ?ant?	?ayyi madiinatin ?ant?
min ?ayyi madiinatin ?ant?	min ?ayyi madiinatin ?ant?

Repeat with Sections and/or Rows and individual students.

SENTENCE 17: ?anaa min ditroyt.

39. Repeat step 38 for this sentence.

40. Directed Dialogue:

min ?ayyi madiinatin ?ant?	min ?ayyi madiinatin ?ant?
?anaa min ditroyt.	?anaa min ditroyt.

Repeat with pairs of Sections, Rows, Students.

SENTENCES 16 & 17: min ?ayyi madiinatin ?anti? ?anaa min ditroyt.

41-42. Repeat steps 38 and 40 for this sentence.

43. Cumulative Review: with pairs of students.

SENTENCE 18: ?ila~lliqaa?.

44. Repetition Drill:

?ila~lliqaa?.	?ila~lliqaa?.
?ila~lliqaa?.	?ila~lliqaa?.

Sections, Rows, Students by pairs.

45. Cumulative Review:
a) Response Drill
b) Situation Dialogues
c) Translation Exercise.

SPECIAL VOCABULARY DRILLS

The following drills are suggested for the introduction of the special vocabulary of this Unit.

1. Repetition Drill:

min ʔayyi madiinatin ʔant?	What city are you from?
min ʔayyi madiinatin ʔant?	
min ʔayyi wilaayatin ʔant?	What state are you from?
min ʔayyi wilaayatin ʔant?	
min ʔayyi baladin ʔant?	What country are you from?
min ʔayyi baladin ʔant?	

2. Substitution Drill: (wilaayatin)

Q: min ʔayyi wilaayatin ʔant?	What state are you from?
A: ʔanaa min mišigan.	I am from Michigan.
teksas.	ʔanaa min teksas.
kalifoornyaa.	ʔanaa min kalifoornyaa.
kolaraado.	ʔanaa min kolaraado.

3. Substitution Drill:

Q: min ʔayyi baladin ʔant?	What country are you from.
A: ʔanaa min ʔameerkaa.	I am from America.
min ʔameerkaa.	ʔanaa min ʔameerkaa.
min faransaa.	ʔanaa min faransaa.
min~ingiltraa.	ʔanaa mini~ngiltraa.
min lubnaan.	ʔanaa min lubnaan.

4. Question & Answer Drill:

Q: min ʔayyi madiinatin ʔant?	What city are you from
A: ʔanaa min ditroyt.	I am from Detroit.
Q: waʔanta min ʔayyi madiina(h)?	And what city are you from?
A: ʔanaa min mayaamii.	I am from Miami.
Q: min ʔayyi wilaayatin ʔant?	What state are you from?
A: ʔanaa min mišigan.	I am from Michigan.
Q: waʔanta min ʔayyi wilaaya(h)?	And what state are you from?
A: ʔanaa min floridaa.	I am from Florida.

Q: min ʔayyi baladin ʔant?	What country are you from?
A: ʔanaa min ʔameerkaa.	I am from America.
Q: waʔanta min ʔayyi balad?	And what country are you from?
A: ʔanaa min faransaa.	I am from France.

5. Repetition Drill:

ʔuqaddimu laka ṣadiiqii fariid (speaking to a boy)	I introduce to you my friend Farid.
ʔuqaddimu laka ṣadiiqii fariid.	
ʔuqaddimu laka ṣadiiqatii laylaa.	I introduce to you my friend Layla.

The classroom expressions may be similarly introduced. It is hoped that they will be useful in the regular conduct of the class, and that they will also fit into the drill work as well.

SPECIAL VOCABULARY DRILLS

1. Repetition Drill:

Q: ʔilaa ʔayna ʔanta ðaahibun~lʔaan? Where are you going?
(speaking to a boy)
ʔanti ðaahibatuni~lʔaan?
(speaking to a girl)

A:	ʔila~lmadrasa(h).	ʔila~lmadrasa(h).	to school
	ʔila~lmadiina(h).	ʔila~lmadiina(h).	to the city
	ʔila~lmaktaba(h).	ʔila~lmaktaba(h).	to the library
	ʔila~ṣṣaff.	ʔila~ṣṣaff.	to the class
	min faransaa	min faransaa	from France
	min ʔingiltraa	min ʔingiltraa	from England
	mina~lwilaayaati~lmuttaḥida(h)	mina~lwilaayaati~lmuttaḥida(h)	from the United States
	minisbaanyaa	minisbaanyaa	from Spain
	min ʔalmaanyaa	min ʔalmaanya	from Germany

2. Repetition Drill:

Q: maaðaa tadrusu fiihaa? What are you studying there?
(speaking to a boy)
maaðaa tadrusiina fiihaa?
(speaking to a girl)

A:	ʔalluɣata~lʕarabiyya(h)	Arabic.
	ʔalluɣata~lingliiziyya(h)	English
	ʔalluɣata~lfaransiyya(h)	French
	ʔalluɣata~llaatiiniyya(h).	Latin

SPECIAL VOCABULARY DRILLS

1. Question & Answer Drill:

Q1: ʔilaa ʔayna ʔanti ðaahibatun yaa laylaa?
A1: (teacher tells her to say) ʔila~lmadrasa(h) A1: ʔila~lmadrasa(h).

Q2: maaðaa satadrusiin?
A2: (teacher tells . . .) ʔalfaransiyya(h) A2: ʔalfaransiyya(h).

Q3: ʔilaa ʔayna ʔanta ðaahibun yaa kariim?
A3: (teacher tells . . .) ʔila~lmaktaba(h) A3: ʔila~lmaktaba(h).

Q4: maaðaa satadrus?
What are you going to study? maaðaa satadrus?
A4: (teacher tells him to say) A4: ʔalʕarabiyya(h)

2. Repetition Drill:

kam saaʕatan satabqayna hunaak, yaa widaad?
kam saaʕatan satabqayna hunaak, yaa widaad?
How many hours will you stay there, Widad?

kam saaʕatan satabqayna hunaak, yaa salmaa?
kam saaʕatan satabqayna hunaak, yaa salmaa?

kam saaʕatan satabqayna hunaak, yaa lindaa?
kam saaʕatan satabqayna hunaak, yaa lindaa?

kam saaʕatan satabqaa hunaak, yaa yuusuf?
kam saaʕatan satabqaa hunaak, yaa yuusuf?
How many hours will you stay there, Yusuf?

kam saaʕatan satabqaa hunaak, yaa saamii?
kam saaʕatan satabqa hunaak, yaa sammii?

kam saaʕatan satabqa hunaak, yaa fariid?
kam saaʕatan satabqa hunaak, yaa fariid?

3. Repetition Drill:

kam saaʿatan satabqaa hunaak, yaa faaris?	How many hours will you stay there, Fares?
kam saaʿatan satabqaa hunaa, yaa faaris?	How many hours will you stay here, Fares?
kam saaʿatan satabqaa hunaak, yaa kariim?	
kam saaʿatan satabqaa hunaa, yaa kariim?	
kam saaʿatan satabqayna hunaak, yaa salmaa?	
kam saaʿatan satabqayna hunaa, yaa salmaa?	
kam saaʿatan satabqayna hunaak, yaa kariima(h)?	
kam saaʿatan satabqayna hunaa, yaa kariima(h)?	

4. Repetition Drill:

saaʿatayni taqriiban	About two hours.
saaʿatan taqriiban	About one hour.
θalaaθa saaʿaatin taqriiban	About three hours.
ʔarbaʿa saaʿatin taqriiban	About four hours.

5. Question and Answer Drill:

Q: maaðaa tadrusu yaa kariim?	A: ʔalluɣata~lʿarabiyya(h).
Q: What are you studying, Karim?	A: The Arabic language.
maaðaa tadrusiina yaa salmaa? ʔalluɣata~lfaransiyya(h)	ʔalluɣata~lfaransiyya(h).
maaðaa tadrusu yaa fariid? ʔalluɣata~lisbaaniyya(h) The Spanish language	ʔalluɣata~lisbaaniyya(h)
maaðaa tadrusiina yaa lindaa? ʔalluɣata~lʔalmaaniyya(h) The German language	ʔalluɣata~lʔalmaaniyya(h)

6. Repetition Drill:

ʔalʔustaað ḥaliim	ʔalʔustaað ḥaliim.
ʔassayyid ḥaliim Mr. Halim	ʔassayyid ḥaliim

ʔassayyida(h) laylaa
Mrs. Layla

ʔalʔaanisa(h) salmaa
Miss Salma

ʔassayyida(h) laylaa

ʔalʔaanisa(h) salmaa.

7. Question and Answer Drill:

Q1: man yuʿallimukumu~lʿarabiyya(h)?
A1: ʔalʔustaaðˤ ḥaliim.

Q2: min ʔayyi baladin huwa?
A2: min lubnaan.

Q3: man yuʿallimukumu~lfaransiyya(h)?
A3: ʔalʔaanisa(h) salmaa
A3: ʔalʔaanisa(h) salmaa.

Q4: min ʔayyi baladin hiya?
What country is she from?
A4: min faransaa
A4: min faransaa.

8. Question & Answer Drill:

Q1: min ʔayyi baladin ʔant?
(speaking to a boy)
A1: min ʔameerkaa.

Q2: min ʔayyi baladin ʔanti?
(speaking to a girl)
A2: min ʔameerkaa.

Q3: min ʔayyi baladin ʔantum?
(speaking to a group, boys & girls)
What country are you from?
A3: min ʔameerkaa.
A3: min ʔameerkaa.

9. Repetition Drill:

ʔanaa min ʔameerkaa
ʔanaa min faransaa
ʔanaa min lubaan
ʔanaa min suuriyaa
I am from Syria.
ʔanaa mina~lwilaayati~
lmuttaḥida(h)
ʔanaa mina~ljumhuuriyyati~
lʿarabiyyati~lmuttaḥida(h).
I am from the United Arab Republic.

ʔanaa min ʔameerkaa.
ʔanaa min faransaa.
ʔanaa min lubnaan.
ʔanaa min suuriyaa.

ʔanaa mina~lwilaayati~
lmuttaḥida(h)
ʔanaa mina~ljumhuuriyyati~
lʿarabiyyati~lmuttaḥida(h).

SPECIAL VOCABULARY DRILLS

1. Repetition Drill:

a) qul lii yaa fariid	tell me, Farid!
saamii	
yuusuf	
kariim	
b) qulii lii yaa kariima(h)	tell me, Karima!
miryam	
layla	
mayy	
c) quuluu lii yaa ṭullaab.	tell me, students.

*Do the same with balliʏhaa, balliʏiihaa

2. Repetition Drill:

yaðhabu ʔilaa madrasatin~	He goes to an elementary school.
ʔibtidaaʔiyya(h)	
mutawaṣṣiṭa(h)	Junior High
θaanawiyya(h)	Secondary

3. Repetition Drill:

Teacher: kam ʕadadu ʔafraadi ʕaʔilatika yaa fariid?
xamsa(h).
waaḥid — ʕašara(h)

4. Repetition Drill:

katabtu risaalatan haaða~lʔusbuuʕ.	I wrote a letter this week.
haaða~ṣṣabaaḥ	this morning.
haaða~lmasaaʔ	this evening.
haaða~ššahr	this month.
haaða~lyawm	this day.

5. Repetition Drill:

Q: min ʔayyi baladin ʔant?
A: min lubnaan
min faransaa
mina~lwilaayaati~lmuttaḥida(h)
mina~lʕiraaq
mina~lʔurdunn